

1920 Meeting at Philadelphia, March 22--26

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Music Supervisors' Journal

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associated with school music, by the*



Music Supervisors' National Conference

*"Publicly supported, socially functioning,
adequate musical training for all children."*

*"The supervisor, the counselor for the music
of the community."*

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Address all communications regarding the Journal to

PETER W. DYKEMA, Editor

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STARTING ANEW!

What a good season of the year this is! Don't you feel the thrill, the joy of it? Peace on earth, good-will toward men seems a reality just after we have got back from our Christmas vacation. Now the world seems fresh and new; time is beginning again. We come with kindness in our hearts and great desires for fine accomplishments.

How long will the glow last?—a day, a week, a month? Let's get a grip on ourselves and make it last longer than we have in any previous year. The music supervisor, if any one in the school system, should be the apostle of happiness, of good cheer. Try using the Christmas message of the angel singing hosts as your slogan for this next teaching period. And if you have not already done so, read *The Pursuit of Happiness*, the stimulating opening article in the December Atlantic Monthly.

THE JUILLIARD FOUNDATION

The Editor has been asked concerning the uses to be made of the fortune left for musical purposes. In reply he gives the following authoritative statement, from the temporary board of directors. "The Juilliard Musical Foundation for which provision was made in the will of the late Mr. A. D. Juilliard, has not yet been established and it is impossible at this time to give any definite information as to when it may be organized."

TWO MUSIC CONFERENCES IN THE EAST

In addition to the National Conference at Philadelphia in March there will be later in the year a sectional conference of the Eastern Supervisors in New York. It was hoped that the sectional conference could be merged with our national gathering, but this has not been brought about. On September 16, a letter was sent to President Davis cordially inviting the Eastern Conference to meet with the National Conference at Philadelphia. The letter suggested that one session be turned over to the Eastern Conference, that an arrangement be made for the division of dues and membership fees, and that the officers of the National Conference would welcome any suggestions concerning co-operation at the Philadelphia meeting. President Davis' reply, dated November 17, 1919, follows: "In answer to your letter of sometime ago, I am directed to say that The Eastern Music Supervisors' Conference has received and accepted an invitation to meet in New York City for its session in 1920. It therefore becomes necessary that they decline the courteous offer of the Music Supervisors' National Conference to set aside one afternoon at Philadelphia for their use."

This state of affairs offers a double feast for the dwellers in the east, and they will have to decide whether they will choose one or both—much as all of us consider whether we shall go to our state teachers' convention or to the National Conference. If funds and time are abundant we usually go to both; otherwise we decide which is the more valuable and choose that. Of course one big factor not to be overlooked is the infrequency of having the National Conference in our neighborhood. It will doubtless be four or five years before our National Conference goes east again.

THE NATIONAL WEEK OF SONG

In our November issue we printed a short extract, from the more complete presentation in our 1919 Book of Proceedings, concerning the national week of song. The National Conference has adopted this idea and now has a standing committee to forward this commendable enterprise. The object is to focus upon the week including Washington's birthday and to use every means to impress upon our nation the importance of song in our national life. It is one manifestation of the Community Music idea. Use your own ingenuity or for carefully worked out plans consult the article referred to above. The chairman of our standing committee is H. O. Ferguson, of Lincoln, Neb. He is anxious to help.

THE PRINTERS ARE PRINTING AGAIN

New York and Boston are almost normal again in the printing trades and publications are slowly coming from the presses. Believe it or not, you who have been so disappointed at the non-appearance of our new community song-book, the Editor *has actually received* from the publishers C. C. Birchard & Co., Boston, Mass., a copy of *Twice 55 Community Songs*. It's worth waiting for! Such vistas of new developments in Community Singing as this 10c booklet unfolds!

ENTERING THE GREAT WORLD

As the editor read over the contribution concerning the Philadelphia Meeting which President Dann sent in, he felt that the next Conference would witness the blossoming forth of our demure organization into a full fledged debutante. President Dann's statement, printed on page 4 of this issue, seems to breathe bigness, nationalness, breadth and power. We are no longer to be provincial or sectional; we are to be national, and national to the extent of submitting ourselves to comparison with any other national organization. See if you don't agree after you read his preliminary announcement.

The big task of the pretentious program mapped out for Philadelphia is the carrying out of these great public functions and still retaining the intimate fellowship which has characterized our previous meetings. Our president realizes this fact; he is planning to meet it. He believes the family feeling is so strong that the reunion spirit will prevail even in the midst of the glories and attractions of the great city. Who, remembering his splendid achievements at the St. Louis concert, can doubt what forces he will bring to bear for the accomplishing of his plans? Read his plea on page 5 about buying music now.

Moreover do not forget that the program is still in the tentative stage, and that the President welcomes suggestions. He will be glad to hear from you.

QUARTERS AND COMPLIMENTS

"Concerning Finances" is to run again. Responses get better and better. Not only does money continue to come but there is a most pleasant stream, or at least, rivulet of appreciative letters that accompanies it. Usually it is a communication for the isolated supervisor, but every now and then there comes a lump contribution for the supervisor and her assistant, or her sister, or possibly for herself—to be exact I should say—himself and every one of his assistants—\$3.00 from one town. If that were to be duplicated often there would be a sizable publication fund soon.

So we run again, what we had in the September and November Journals. If you haven't acted, here's a new year, another chance!

CONCERNING FINANCES.

We wonder, good reader, whether you have ever stopped to consider what it costs to get this Journal into your hands. In the mass of material which is presented in our book of proceedings (of which more anon) there is so much that is fascinating that the financial report of the Editor of the Music Supervisors' Journal is seldom read. But when we tell you that last year \$1,824.72 was the expense of getting out 22,500 copies of the Journal and that this means a cost per Journal of at least over 8 cents, you may then realize what the statement on our cover means. If we are able to finance the Journal again this year—and we very reluctantly have had to advance our advertising rates which heretofore had been our sole source of revenue—the cost of presenting to you personally free of charge the five copies of this volume will be almost 50c.

Do you want to do anything to help out? If you do, we make you a proposition. Wouldn't you like to go half and half with the advertisers? If they pay half the expense for the privilege of reaching your eye (and please do remember to mention the Journal when you write our advertisers!) are you not willing to pay half for what the Journal brings to you? Now whether or not you want to pay anything, the Journal will come to you regularly so long as the Editor can get money for publication, but if you want to help, send 25c to him for the publication fund. Any money that is thus rendered available will be used for the extension of the work of our national organization.

PRELIMINARY ANNOUNCEMENTS!

Music Supervisors' National Conference

The Philadelphia Meeting

March 22-26, 1920

By OUR PRESIDENT, HOLLIS DANN, ITHACA, N. Y.

Interest and enthusiasm concerning the Philadelphia meeting are already evidenced in many ways. Beginning at eight o'clock Monday morning, **March 22** the program will be full of interest. Some unusual features possible only in Philadelphia follow: In addition to the usual visiting of schools on Monday, there will be an automobile sight seeing trip, ending with the singing of patriotic songs around the Liberty Bell at Independence Hall. The Bell will probably be exhibited in front of the building for this special occasion.

Monday evening all the Musical Clubs of Philadelphia will unite in giving a reception to the members of the Conference in the Grand Ball Room of the Bellevue-Stratford Hotel.

Tuesday, besides attending the morning and afternoon sessions, the Conference will have the privilege of hearing the Metropolitan Opera Company of New York at the Philadelphia Metropolitan Opera House. Mr. Gatti-Casazza promises a brilliant cast and an attractive opera to be announced later. Nine hundred seats have been reserved *until March 10* for members of the Conference. The location and prices of seats follow:

100 Orchestra at	\$6.00
400 Orchestra Circle at	4.00
200 Balcony at	4.00
100 Balcony at	3.00
100 Family Circle at	2.00

Orders for opera seats should be sent to the Metropolitan Opera House Ticket Office, 1108 Chestnut St., Philadelphia, Pa. The order should designate the number and price of seats and must be accompanied by check or money order. Reference should be made to the Music Supervisors' National Conference. A receipt for tickets will be returned to the purchaser provided a self-addressed stamped envelope is sent with the order. The purchaser will receive the tickets on presentation of this receipt at Philadelphia on March 22 or 23. Orders must be sent not later than March 5, preferably much sooner.

Following the morning and afternoon sessions on Wednesday, the formal banquet will be held at which one of the features will be an address by a speaker of national reputation.

On Thursday afternoon the final chorus rehearsal of the Conference will be held with the full Philadelphia Orchestra of 94 men. The annual concert will be given in the evening at the Academy of Music. With Mr. Stokowski and his magnificent orchestra, with this fine auditorium seating 3,000 and chorus stage seating 500, the Conference has an opportunity to do really distinctive work. Mr. Stokowski will conduct the orchestral number and Professor Peter Lutkin, Dean of the School of Music, Northwestern University, will conduct the choral program.

No other national organization would attempt to do what our membership has done successfully for several years—namely, give a really high class choral program after only four rehearsals with a chorus organized four days before the concert. The concert may be an unqualified success only on the fulfillment of two conditions: First—That members of the Conference who are to be in the chorus, secure the music in advance, and become thoroughly familiar with it before the first rehearsal. Second—That each member be prompt in attendance at the four rehearsals and at the concert.

Dean Lutkin has selected the following chorus numbers:

CHORAL PROGRAM—SUPERVISORS' CONCERT

ACADEMY OF MUSIC, PHILADELPHIA, MARCH 25, 1920

"Christians, be joyful"—from Christmas Oratorio.....	<i>Back</i>
Harold Harfagar	<i>Horatio Parker</i>
Listen to the Lambs.....	<i>R. Nathaniel Dett</i>
Slumber Song	<i>Edward MacDowell</i>
Cherubic Hymn	<i>Alexander Gretchaninoff</i>
Choral Blessing	<i>Peter C. Lutkin</i>
"Brothers, Alert!"—Choral Epilogue from "Caractacus".....	<i>Edward Elgar</i>

To make possible an inspiring and successful concert, and to save time at Philadelphia, each member who expects to sing in the chorus (only active members are eligible) should procure the music in advance. The several selections, bound together, may be purchased of the H. W. Gray Co., 2 West 45th St., New York, on receipt of order, and remittance of seventy-five cents. If each member will be responsible for his own music, the time, expense and labor of transporting the music to Philadelphia and to and from rehearsals will be eliminated. At St. Louis most of the chorus purchased the music after the concert. This placed additional burden on the persons in charge of the music which will be eliminated if members get the music in advance.

In all probability the number of people desiring to sing in the chorus will be larger than the seating capacity of the stage. Places in the chorus will be given first to those who purchase and study the music in advance. Let all of us who join the chorus, regardless of our reading ability, become sufficiently familiar with the music so that we can sing our part correctly and watch the conductor, at the first rehearsal. Every man in the orchestra is able to play his part and follow perfectly at the first rehearsal. Let us furnish Dean Lutkin a professional chorus having like efficiency.

Friday afternoon, March 26, the Philadelphia Orchestra, Mr. Stokowski conducting, will give one of the regular season's concerts. All but 672 of the seats in the Academy of Music were sold to Season Ticket subscribers. Mr. Edward Bok, Editor of the Ladies' Home Journal authorizes the announcement that he has purchased the entire 672 seats for the Friday afternoon concert and invites that number of the Conference to be his guests. These tickets will be distributed to the first 672 active members who apply for them at the registration desk in the Bellevue-Stratford not later than Tuesday, March 23.

Mr. John Wanamaker offers a special organ recital for the members of the Conference on Friday evening, March 26, to be given by the world famous organist, Charles Courboin, on the Wanamaker organ which is the largest organ in the world, containing 232 speaking stops. Mr. Wanamaker has invited the Conference Chorus to give a part of the program at the Friday recital. The attendance at these recitals this year averages more than 8,500. The Wanamaker Store Band will also appear before the Conference sometime during the week. This very remarkable and excellent organization is made up entirely of boys and girls who are employes of the store.

On Saturday, March 27, members will have opportunity to hear a concert by Fritz Kreisler and another concert by the Philadelphia Orchestra.

These are some of the general features of the week already assured. Every effort is being put forward to make the regular sessions constructive, inspiring and practically helpful. The President invites suggestion especially concerning topics and speakers.

An Advisory Committee of five has been appointed for each State and Canada, and smaller committees for Porto Rico and the Philippine Islands. Co-operating with the officers of the Conference and the Educational Council it is hoped that these committees may do constructive work for the uplift and betterment of music in the public schools in each State in addition to the campaign in the interest of the Conference and of the Philadelphia meeting in particular.

The National Conference should have a membership of at least 1,000 this year. Last year's total membership was 696. *Every live supervisor of music should become a member even if unable to attend the annual meeting. The volume of Proceedings and the Supervisors' Journal are richly worth the renewal fee of \$1.50 each year.* Membership application blanks are printed in each number of the Supervisors' Journal. When filled out they should be sent to the treasurer, James McIlroy, Jr., Mt. Oliver Station, Pittsburgh, Pa.

This is a year of great opportunities for the National Conference. The part the Conference is to take in the work of Americanization and Reconstruction should be clearly outlined; closer relations should be established with National and State Departments of Education, to the end that the child in the rural school may not be longer neglected, that more efficient leadership be provided for the great work of music in the Elementary, Secondary, and Collegiate Schools, and that the aims and ideals of music in the schools be clearly formulated and given adequate publicity. Our opportunities to function as a National Organization should be more fully utilized.

The Conference has an inspiring and creditable record. Its future is what its membership wills to make it. With the enthusiastic co-operation of every member greater success is assured.

Concerning Hotels and Rooms

The hotels of Philadelphia, like those of most other large cities are filled to capacity most of the time. Therefore reservations should be made as long in advance as possible.

For hotel accommodations, address the Manager of the hotel.

For room in private house address Mr. Burton Scales, Girard College, Philadelphia, Chairman Housing Committee of the Conference.

A list of hotels follows:

BELLEVUE-STRATFORD, Broad and Walnut, (Headquarters Hotel). Single Rooms—Inside rooms with bath \$5.00, without bath \$4.00 and \$3.50 (10 rooms); Outside rooms, with bath, \$6.00, cot for extra person placed in any room, \$1.50; Double Rooms—With bath, \$8.00 and \$9.00.

RITZ-CARLTON, Directly opposite headquarters. Single Rooms—All outside rooms, with bath, \$5.00, \$6.00 and \$7.00; Double Rooms—With bath, \$8.00, \$9.00 and \$10.00

HOTEL ADELPHIA, 13th and Chestnut, 5 minutes from headquarters. Single Rooms—With bath, \$5.00 and upwards; Double Rooms—With bath, \$7.00 and upwards.

HOTEL STENTON, Broad and Spruce, 3 minutes from headquarters. Single Rooms—Without bath, \$3.00; with bath, \$4.00; Double Rooms—Without bath, \$5.00, with bath, \$6.00 and \$7.00.

ADLINE HOTEL, 19th and Chestnut, 10 minutes from headquarters. Single Rooms—Without bath, \$2.00, \$2.50 and \$3.50, with bath, \$4.00 and \$4.50; Double Rooms—Without bath, \$3.00 and \$3.50, with bath, \$5.00, \$6.00 and \$7.00.

LONGACRE APT. HOUSE, Walnut St., Opposite Headquarters. Suite for two persons \$3.50 per person. Suite for three or four persons \$3.00 per person. Sixth floor, men only: Single room \$2.50 and \$3.00. Two in a room, \$2.00 per person.

HOTEL WALTON, Broad and Locust, 1 minute from headquarters, (recommended for men). Single Rooms—Without bath, \$2.00 and \$3.00, with bath, \$3.00 to \$4.00; Double Rooms—Without bath, \$5.00, with bath \$6.00, \$7.00 and \$8.00.

HOTEL HANOVER, 12th and Arch, 10 minutes from headquarters, (men only). Single Rooms—Without bath, \$2.00, with bath, \$3.00; Double Rooms—Without bath, \$3.50, with bath, \$4.50.

HOTEL VENDIG, 10 minutes from headquarters, (men only). Single Rooms—With shower \$3.00 and up, with tub, \$3.50 and up; Double Rooms—With shower \$5.00 and up, with tub \$5.00 and up. Two beds \$6.00 and up.

HOTEL WILMOT, S. Penn Square, 5 minutes from headquarters (small rooms). Single Rooms—Without bath, \$2.00, with bath, \$2.50; Double Rooms—Without bath, \$3.50 and \$4.00, with bath, \$4.50.

FOOD FOR YOU AND FOR ALL OF US A New Year's Resolution!

I will immediately ally myself with the
Music Supervisors' National Conference
the organization which is primarily responsible for advancing School Music in this country.

(USE THE APPLICATION BLANK PRINTED ON PAGE 31)
and mention the Journal whenever you write our advertisers.

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With and without music, consisting of operettas, cantatas, dramas, etc., etc. Miss Blanche Haughey, of the Proviso Township High School, Maywood, Ill., writes: "The SINGING SCHOOL proved a great success, filling the house to overflowing. We cleared sufficient money to purchase a Victrola and some records." The Muscantine (Iowa) High School is using 50 copies of our SECULAR LADIES' QUARTETS. Catalogs on request.

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A New Force in Education and Life

By WILLIAM L. TOMLINS, CHICAGO, ILL.

An address delivered at the meeting of The Wisconsin Teachers' Association

We see all about us certain men and women who possess a vital something which, entirely apart from what they say or do, distinguishes them from the ordinary run of human beings.

This unique quality is variously referred to as temperament, as personal presence, as spirit; so that we say of a person, possessing it, that he has a winning personality, a marked individuality, or a wonderful spirit.

We have given this strange power very little consideration. This, probably, is because it is not easily understood and classified as are the common objectives of knowledge and action. And, since it eludes us, we disregard it. We prefer to put it aside as something mysterious; something with which a few favored ones are born, but with which the rest of us have nothing to do.

But in this we are mistaken. Indeed we are coming to find that this intangible something; this spirit, being—call it what you will—is a part of each and every one of us, as much so as our eyes and hands; that without it our powers are crippled so that we are unable rightly to carry on our part in the work of the world.

When we come generally to recognize and cultivate this latent power within us we shall discover in it an energy far transcending our present ones. It is by means of this great reality of life in us that we may nullify much of the confusion and unrest from which the whole world is now suffering.

Although there are doubtless many ways of approach to these deeper powers in us, it has been found that the simplest and most readily available way is through the use of the song voice. Not the voice as commonly used in concert or opera performance, but as the spontaneous expression of heart and soul in our aspiration of life. For this reason we may find profit in considering for a brief space of time the relation of music and song to this deeper life within us.

It is not so long ago—ten years, perhaps—that the movement for Community singing sprang up and spread itself all over the country. No one seems to know just where it began or how it spread. It was in the air, everywhere. Men and women in our cities and towns and rural communities: coming from farms and factories, from mines and rolling mills,—multitudes of them who had never sung or even thought of doing so, were suddenly eager to come together and sing.

It was not that these people desired to learn music or to perform to audiences of listeners. They wanted song for its own sake; to sing for and with each other. It seems as if some new life had come to them which they had never known of, and that this new life within them—seeking expression—was calling on song-voice as a means of utterance.

I believe that this movement for community singing; starting in humble life close to the soil, as all great movements do that are destined to uplift the race, is a part of a great clarion call which a Higher Life Power is making to us to come together and unite on a broader basis of living. I believe, too, that it belongs to a simpler and nobler order of life which is destined to take the place of much of the old order of things which the war has helped sweep away.

The great conflict now raging is between materialism and spirit. Between to have and to be; between having and being. They are opposites. They are like the inner and outer lines of a curve—concave and convex. The idea of the outer life is to get; of the inner life, to give. To have a loaf of bread or any material thing one must first *get* it; while to have love or any other spiritual thing, one must first *give* it. And the more one gives of these spiritual things, the more one has. This is why they are universal and imperishable.

The price of the Back Choroals advertised on the next page should be 60c instead of 55c.

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Edited by
T. W. SURETTE and BERTHA ELSMITH
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It is believed that the use of especially fine and poetic words, by classic and modern writers, words which are non-dogmatic in character, will make it possible for the Chorales to be sung and enjoyed by a larger number of people.

In many private schools, throughout the country, one may now hear these Chorales sung by children of all ages. Churches where hymn singing has lapsed are reviving through them their interest in congregational music. Large community choruses have used them with splendid effects, and nothing else can so well satisfy smaller groups of people who want to sing together. If we are to become a really musical nation, singing at home is the first step.

Sample copy for supervisors on receipt of ten cents.

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NEW YORK

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In our estimate of life, however, we lay stress on the values of knowing and doing. They at once come into view and are easily appraised. Therefore in education our efforts are directed mainly to teaching the child to know and to do things. Unfortunately the results in no way compare with the time and money expended. Consequently, educators are making constant efforts to devise better methods of teaching the child to know and to do. But, necessary as knowing and doing are in education, do they after all deserve the attention they receive? Ought not the problem to be attacked at a new and more central point of approach?

I hold that the vital concern of education lies deeper than knowing and doing. It, indeed, goes down to the very being of the child on which doing and knowing rest, and out of which all knowing and doing proceed.

It is this unconscious bubbling over the inner *being* that gives to childhood its perennial charm. As we never tire of Nature so we never tire of children. Each new generation is just as fresh and winsome, just as interesting as the preceding.

Every teacher knows that, better than to *do* things, the child loves to *be* them,—to play being the bear, the wind, the tree. This is instinctive in him; it is his response to the ever-present appeal which Nature is making, beguiling him to come in touch with her and share her store of life.

Thus, each new experience assimilated, enriches the child's being, and the process builds what we know as his personality. He must be somebody before he can be of use to anybody.

But the life thus given the child is not fully his own, does not become really a part of the child until he in turn has shared it with his fellows.

Thus there is the great moral purpose of the child's sharing his being with others. Children live in a general state of exchange. They enter each other's lives; they share each other's being, and as each gives himself to others he is not impoverished but enriched; he becomes a greater individual. Nor is the process-circle complete until they all unite, and in song give back to Nature out of their joy-expanded lives.

All this is brought about with the little children who as yet are innocent of anything like morality, have no sense of responsibility; lack serious purpose, and can do nothing with skill or certainty. Yet each of these little ones—imaginative, sympathetic, companionable—has stored within him heaps and heaps of life capable of being unfolded. Out of this glorious, priceless being flow his knowledge and action as light and warmth from the sun.

As each planetary system has its central source of power, so each child has his centre in which he touches the forces of the universe, the source of his unique individuality, his being—what he is. This is the heritage of every child, and the time is at hand when he must come into it for the world's sake as well as his own.

To awaken in the boy a larger sense of his being will give the present school curriculum greater fruition, because more being carries with it a greater ability to know and to do. We must not allow ourselves, however, to regard our being as merely tributary to what we say and do. The highest reward of *being* is in itself; is in its *becoming*.

There are realms and realms of being which await our possession, use and enjoyment. Our path of progress lies before us,—an ascent. Each and every step in that path must be an act of self-expression. It is essential to recognize, however, that our so-called self-expression is not really self-expression, and that nothing we know or do will help us, if we fall short of expressing this vital being within us at whatever point we have attained.

Now the basis of self-expression, in whatsoever form it is to take, is in our vivid recognition of the all-pervading, all-embracing life which is everywhere, and of which each and all of us are a part. So, wherever the scene of the song

PART SONGS AND CHORUSES FOR MALE VOICES

By

ARTHUR BUTLER TARGETT

There has long existed a need for a book of songs and choruses suitable for boys' voices in which vocal difficulties are conspicuously omitted, without sacrificing the musical content.

The editor, through wide experience in organizing and conducting male choruses of varying numbers and ages, possessed a keen perception as to the kind of music which appeals to boys and young men, and he has put into this volume songs that are vivacious and stirring, songs that have simplicity of style and lyric beauty, and has evenly distributed melodic prominence among the different parts. The texts are a worthy accompaniment to the music.

This is just the book for school glee clubs, and will inspire enthusiastic participation in any group, whether selected or in general assembly.



GINN AND COMPANY

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is laid—in this or that land; whatever the character personified—a shepherd, sailor, mountaineer; and however the moods of the song may vary in accordance with its time, place and circumstance, there must always be voiced the singer's own sense of this all-prevailing life, with its worth and joy. Thus Pippa's song: "God's in His heaven; all's right with the world."

And this abiding sense of the fullness and joy of life must be channeled in its expression along three distinct lines of vital activity; as follows:

- a) As the singer goes out in companionship with his fellows;
- b) As he comes in touch with Nature all about him;
- c) As he gives himself to the things of God, in terms of justice, freedom, honor, love and loyalty.

In this way much of the present waste in the schools is eliminated. For, in transforming knowledge-units into life-units the class room products are no longer dissipated, but are conserved and raised to higher values. Moreover they are made a part of the pupil's personality. By means of certain breath, and rhythmic, exercises they are *set* in him, so to speak, as colors are set in a fabric so that they won't wash out.

Franklin K. Lane, Secretary of the Interior, says: "The man who knows how knowledge can be converted into power is the man for whom there is unlimited call. So it is increasingly to be. . . . Each man's rights are to be measured not by what he has, but by what he does with what he has. To be useful is the essence of Americanism, and against the undeveloped resource, whether it be land or man, the spirit of this country makes protest."

There is danger, however, in the idea that the uses of life are to be reserved for material things. To be practical in the fullest sense of the word we must take into account that priceless, inner being to which these outer material means are meant to minister.

It is not enough, then, to train mind and hand together. Back of them is the realm of motive—the spirit of the thought and action. How many men there are, with developed hands and trained minds; who know so much and can do so many things, but who are a menace to the community because their motives are bad. No, mind and hand and spirit must go together. In other words the mind must be broadened to train with both hand and spirit.

Gleanings From the Field

LETHA L. MCCLURE, SEATTLE, WASHINGTON

Replying to your recent letter, we did not have a paper at our Music Section of the W. E. A. which would be of wide enough interest for publication in the Journal. I believe a general report would be better this time. In our state only one session from 2 to 4 p. m. is allowed for section meetings. This meeting was preceded by an informal lunch from 12 to 1:30 which was attended by about twenty supervisors and school music teachers. The program consisted of a very practical, intelligent demonstration of the Talking Machine in the Grades, by Miss Edith Rhetts; a demonstration with class of high school Harmony by Miss Jessie Belton of Bremerton; a short talk in correlation by Miss Rossinau of Ellensburg; a paper outlining the Seattle plan for Grade Orchestras and Instrumental Classes by Mr. Edwin Knutzen of Seattle; and a demonstration of Eurythmics by Mrs. McCay of Seattle. It was a full, rich program but there was no one paper that I would think justified publication for it was so largely local.

Really the most interesting thing that happened during the Association for public school music was the dinner given by the Western division of the State Music Teachers' Association in compliment of the School Music profession, with a program following, the topic of which was "Cooperation between Studio and Public School Teachers." There were present twenty-eight public school people

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and thirty-two studio teachers, besides several guests not in the profession. The gathering represented the very best people in the city and state and the helpful interest which was manifested in school music was most gratifying. One after another of our musicians confessed a limited or lack of knowledge concerning the real purpose and operation of public school music and pledged themselves to visit the schools and inform themselves. The spirit of the whole meeting was beautiful and it gave us more courage to go on with promise of better things in the future.

GEORGE E. KNAPP, Laramie, Wyoming

After a very pleasant summer in California and Tacoma, Wash., with WCCS I arrived here at the University of Wyoming the middle of September and was introduced to my work. I am enthusiastic over the outlook for work in the state as well as in the university. The field of public school music and community music as well offers great opportunities for work. The surface has hardly been scratched in the former, and the field in the latter is virgin. I had the opportunity to do some community singing stunts at the State Teachers' Association at Lander the last of November which were well received. I also read a paper with the pretentious title, "Music and Education," before the Elementary Section, and was fortunate enough to have several requests for copies of it from teachers in attendance. So I am encouraged to see what can be done. I am hoping that the University will release me financially from the more than forty private lessons I am giving each week in voice and allow me to devote my time more to statewide encouragement of music in the schools and communities. My Music Hall is excellently equipped and I find the situation generally agreeable.

E. B. BIRGE, Indianapolis, Ind.

If we follow the modern educator in planning a course in harmony, we shall begin by finding out how harmony is used in the community, and we shall control our methods of teaching so as to make these community functionings more effective. We find that people use harmony at concerts in helping appreciate the musical message; they use it as pianists and organists to help lay hold of the structure of the piece, and they use it, or would be much better off for it, as vocalists and violinists.

The great army of listeners, then, and the smaller army of active performers, both use or should use harmony, and the class room should reflect these facts and needs.

Listeners who have been given ear training enough to follow chord successions will be much more intelligent in their appreciation, and instrumentalists will have much more to say when they play if they have been taught in the study of harmony how the subject carries over into the study of interpretation.

To make harmony teaching effective, to make it function in life, the good teacher will not forget the needs of the community, of which his class is a microcosm. He will then avoid the reproach often given to harmony teaching in general, that it is taught as if it existed in and of itself, instead of being one of the most pregnant factors in modern music.

Commissioner of Education, P. P. CLAXON, Washington, D. C.

Now that the stress and nervousness of the war are over, cannot we push forward the music work a little more systematically and effectively? Cannot you do something toward the promotion of organ music in the churches for children? If you can induce the cities and towns of your state to take this up other parts of the country will follow.

VENITA DUDGEON, Fairmont, W. Va.

This noon we closed one of the most inspiring conventions this state has had in its history, I believe. Naturally I am keenly interested and you will be glad to know about our new organization namely a "Music Supervisor's Association" to be officially recognized by and affiliated with the State organization.



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As chairman of the conference committee I take it upon myself to tell you (as the secretary may not do so) that we elected the following officers, Miss Robinson of Wheeling, president; Miss Jones of Morgantown, secretary, and Mr. Arms of Clarksburg, treasurer (am not sure of their initials).

Since I am writing anyway I thought to mention as pertinent, that our highly esteemed Hollis Dann won the entire body of the convention with his real "Sermon on the Mount." His logic in a plea for better music and his directness will certainly bear fruit in this fertile soil.

The Grammar School Orchestra

By RALPH WRIGHT, Supervisor Music, Lorain, Ohio

Paper read at Ohio State Teachers' Asso., Music Section, Cedar Point, Ohio.

Our public school music systems, vocal and instrumental, are far from being perfect. We must, as supervisors of music, become "doers." The principles that we learn in these conventions, in our institutes, through our reading, should be applied in our own community, molded to suit our particular case. All of us will agree that our salaries are really lower than they ought to be; but, what does the superintendent say when we approach him for an increase—he says, "The subject of music is not worth more than that amount to our schools." Mr. Claxton has ranked music with the three R's, but superintendents will not recognize our subject as essential, not because of the shallowness of the subject, but because we fail to apply the principles that we really have learned. We must become "doers." May I leave with you this point, by way of introduction—"Apply the ideas that are being dwelled upon here."

My subject is "The Grammar School Orchestra." The need of an orchestra in every school is obvious. In many cases the attitude of the child toward the school is entirely changed, causing him to become interested not only in the orchestra, but in his other work as well. It encourages the serious study of instruments, and is the next logical step after the fundamentals of an instrument have been conquered. Playing in an orchestra is different from just playing the instrument alone. It requires concentration, alertness, promptness, carefulness, real thoughtfulness; in fact, I believe that every member of an orchestra must think as much during the time used for rehearsal or performance, as any other subject in the curriculum requires, in the same length of time. The necessity of an orchestra in every grammar school cannot be questioned. It has come to stay, and a good thing cannot be kept out of our schools.

If once we establish the necessity of an orchestra in every grammar school, the steps in organizing must be taken cautiously. The discipline is important, and any rules that we have should be enforced, otherwise abolish the rule. Every child must attend every rehearsal and performance, and failure to do so without a good excuse drops him from the orchestra. Promptness is also necessary, and two times tardy should be the same as an absence. (I bring these in because rehearsals are generally outside of school hours.) These points observed strictly will change the attitude of the player toward the organization. I believe it would be better not to have an orchestra than to have one and not observe these rules. I require them in the high school orchestras as well, and find that the habit formed in attendance is a good one. The higher standard at which we aim, and the more rigorously the rules are enforced, the more efficient work can be done. Of course, during the rehearsal, strict attention must be observed at all times, the penalty being dismissal from the orchestra.

Having taken care of the most important points pertaining to the discipline, let us trace the organization of an orchestra from the beginning. An orchestra cannot be organized "a la spontaneous combustion." I would liken this expression unto the lighting of a match—the match is struck, the flame burst forth, soon becomes diminished, and not long after it is entirely extinguished. I mean an orchestra that is started on the spur of the moment will not

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work for the best interest of the organization. Let the child study the matter over before he is given opportunity to become a member of an orchestra.

Now suppose we interview the principal of the school and explain to him our plan of an orchestra for his building. If he approves the plan, ask him to put the proposition before the teachers and pupils from the fifth grade up. In some schools, pupils of the fourth grade who show special ability, may be eligible. The principal asks all pupils who are interested to bring their instruments for an examination which will be held when the supervisor makes his next visit to the building. Before you return to that building, the pupils will have had an opportunity to talk the matter over with their parents. When they appear for the "try-out" let us put down on paper exactly what each child does, placing him, if he plays well, in the section of the orchestra that you desire to put him, and ask him if he is willing to buy an orchestra book in case he is fortunate enough to be chosen. Do not select a child, especially one playing a violin, who cannot play a melody correctly both as to pitch and rhythm. The pitch must be absolutely correct. If the rhythm is not so good, an intelligent child may overcome this difficulty in the orchestra rehearsal. Let's not put children in the orchestra who have not learned the fundamentals of their instrument. Occasionally we find a poor player on a wind instrument, whom we can put in the orchestra, providing a more advanced student playing the same instrument is in it. (Let me illustrate.) Then inform each child who is chosen that you will hold on your next appearance at their building the first rehearsal, and they are to have their instruments, racks, and the money for the orchestra books, which you are to secure in the meantime. Now, from the time we talked over the organization of an orchestra with the principal and the time we hold out first rehearsal would cover the time between three visits to the school. In my case, it would be a month's time, giving the pupil ample time to really determine whether or not he wants to belong to the orchestra.

Then, the subject of material will come up. The music must be very simple at first, as well as tuneful, being graded into more difficult work as they progress. I have been using Ascher's *Beginner's Book* which is the best I have been able to find. The *Students' Orchestra Folio* (John Church Co.) is also good. Let us also be careful how we take up these first steps. Play slowly, taking care that each child can play every note correctly in the first selection before we proceed further. Probably the second violins will not be able to play their part the first time. I never start an orchestra on a new piece by playing all parts, until they are far enough advanced to be independent of the other. Let the first violins (who generally are more advanced) play second violin until the seconds have learned their part well, then put both together. Good orchestra work can only be acquired through analysis, each child being able to play every note. The secret of interest in the orchestra depends on whether or not they can play their part accurately. My experience has been that if a child can carry his own part and do it intelligently the interest will take care of itself.

The last point under the organization of an orchestra is the selection of a teacher to direct the rehearsal during your absence. Special care must be taken, because the teacher must handle the orchestra just as you do. She could probably get the ideas from watching your work. In two out of nine schools, I did not select a teacher to direct, because I felt that in those two schools, there wasn't a teacher capable of handling the work. This assistant is not to put any child in the orchestra without your consent. I would rather have all practices under my own direction, even though they came less frequently, than to have the extra practices under a poor teacher. An advanced high school student could also do this work very nicely.

The orchestra work sometimes will flourish and sometimes will not, unless we have some means of feeding it. We must help our younger generation to fill the places of the older pupils who leave the school. This supplying can be done by

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means of holding classes in different instruments. Localities differ in the instruments that they need. Some towns show preference for violin, others for cornet, but classes should be started in the instruments found lacking. We have violin and clarinet classes in our schools. We are starting trombone classes and intend to start classes in other instruments as we find teachers. Even business men are very glad to take up these classes and teach them for an average of 20c a lesson 6, 8, 10 in a class.

Boys' bands have been started in many sections of the country. The one in Lorain aids much in our orchestra work. Supervisors of music could do this kind of work and really earn comfortable living on the side. I have heard of directors of boys' band who make as much as \$75 a month, with only one rehearsal a week. He charges each boy \$1.50 per month for rehearsals. In addition he gets a commission on the instruments that he sells. This certainly is a plan worth considering. Parents are willing to sacrifice if their boy will only become interested in an instrument. The band certainly appeals to the boy. We have used this plan in Lorain this last school year, and believe that it will work, if slightly modified, in any school system. Every graded school is represented by an orchestra of from two to twenty instruments. I hold a rehearsal with each orchestra every two weeks, the practice being held at noon for forty five minutes, while the grade teacher holds as many rehearsals as she wishes between our regular ones. In two cases the orchestra met only once in the two weeks, because of the advisability of not having a teacher in that school rehearse with them.

In our May Festival, we brought the orchestra work to a climax, keeping before them the necessity of a good performance. This festival covered two evenings, the second performance being the "Rose Maiden" given by our high school glee clubs accompanied by the high school orchestra augmented. The first evening we combined all of the nine orchestras, each one representing a school, making about eighty instruments in all. We played these simple selections that we had studied in our regular rehearsals. Each child was able to play every note in every piece. The value of the work done was apparent. The interest, created through the child's being able to handle the material, was evident.

If we apply these principles I am sure they will succeed in the organizing of every orchestra although some other plan may succeed as well. Recognizing the need of an orchestra in every public school let us keep in mind the importance of an effective organization and the special classes for teaching various instruments. I feel confident that the grammar-grade orchestra will be a means of creating a wholesome interest in instrumental music; that it will meet with the hearty co-operation of superintendents and principals, as well as the parents of our pupils.

THE NATURE AND VALUE OF MUSIC

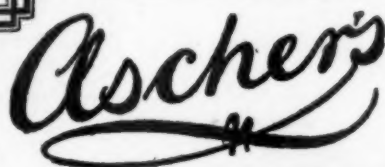
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The chief characteristic of our present civilization is that it is scientific; and, through the application of science to industry, it is also industrial and commercial.

We live in the reign of the rational intellect. Its promises are fair; but there is danger that it betray us. Indeed the unwelcome belief has been forced upon us by events of the last four years, that it has already betrayed us.

The intellect, as Bergson says, is formed on matter and its purpose is the manipulation of matter. It can weigh, measure, transform and transport. It is silent in the presence of the great forces of life itself. Love, sacrifice, sublime heroism, exaltation of spirit—before these its voice of authority stammers and grows silent.

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- 26—Boys' Brigade March.....Percy Wenrich
- 27—Standard Airs of America (Medley Overture).....Emil Ascher
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- 29—Apollo Overture.....Emil Ascher
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- 30—Cadets' Drill March.....Louis A. Drumheller
- 31—Young Marshall March.....H. Engelmann
- 32—Miserere, from "Il Trovatore".....G. Verdi
- 33—Flower Song.....Gustave Lange
- 34—Alice, Where Art Thou? Romance.....Emil Ascher
- 35—The Lorelei—Folk Song.....Fr. Silcher

- 35—Diana Overture.....Emil Ascher
- 37—Bugle Boy March.....H. Engelmann
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- 39—Jolly Captain—March.....H. Engelmann
- 40—Echoes from Naples (Eco di Napoli).....Emil Ascher
- Medley Overture, Introducing: Margarita, Farewell to Naples (Addio a Napoli), Maria, Marie, O Sole Mio, A Frangosa, Santa Lucia, Funiculi, Funicula.
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- 42—Dear Old Ireland (Medley Overture).....Emil Ascher
- Introducing: Rustic, Come Back to Erin, Wearing of the Green, Barn-door, Believe Me if All Those Endearing Young Charms, Miss McLeod's Rose, The Last Rose of Summer, Garry Owen, Minstrel Boy.
- 43—Return of the Volunteers (March).....H. Engelmann

ADVANCED No. 2

- 44—Our Students' March.....Emil Ascher
- 45—Humoreske.....Anton Dvorak
- 46—Junior March.....Emil Ascher
- 47—Barcarolle, from Tales of Hoffman.....Offenbach
- 48—Metropolitan Life March.....Emil Ascher
- 49—Anvil Chorus, from Il Trovatore.....G. Verdi
- 50—Skipper March.....Al Morton
- 51—Pilgrim Chorus, from Tannhauser, Richard Wagner
- 52—Cleopatra Gavotte.....Emil Ascher
- 53—Sweet Melody Waltz.....Emil Ascher
- 54—Largo.....Handel
- 55—Traumerei.....Schumann
- 56—War March of the Priests, from Athalia.....F. Mendelssohn
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In its vocal forms, especially in opera, and in some instrumental forms, music may, indeed, seize upon incidents and situations in life and exalt and intensify their emotional aspects; but always music transcends the incident or situation in that it adds beauty—beauty of tone and beauty of tonal design—that was not inherent in the situation itself.

In so far as music quickens profound emotional powers, it energizes to action, for feeling is the mainspring of action; and in so far as it elevates mood from the wordly plane to the plane of the idealistic, it stimulates action along regenerative lines. That it has such capacities makes it of no small moment to education.

MUSIC AND MORALE

A paper read before the Music section of the Wisconsin Teachers' Association at their annual meeting in Milwaukee, Thursday, Nov. 6, 1919.

By RUSSELL V. MORGAN

Head of Music Department, State Normal School La Crosse, Wisconsin.

General Pershing has said that music, next to food and clothing, is the most essential requirement of the American soldier. General Pershing, as we know, was concerned solely with the building of an army that would win and we can be sure that nothing but what he considered essential for the development of the highest type of soldier would be included in the over-crowded program of training our citizen soldiers. It is significant therefore, that music in its various phases occupied so conspicuous a place in his thoughts. In his first set of orders demanding a huge program of equipment making, we find an order which was to revolutionize the American Army band; increasing its size, recognizing the autonomy of the band and raising the standard musically. Raising the leader to the rank of a commissioned officer was a decided improvement in that it removed the band from all authority except the regimental commander. I shall speak of this improvement to greater extent a little later.

In my talk on the subject of Music and Morale, I shall not mention the wonderful work of our army song leaders in the various cantonments, but shall confine myself to personal observations of the musical entertainment afforded the American soldiers in Europe. I can assure you that I always found a very real relation between music and morale of the soldiers. Everyone realizes that a high morale was distinctly necessary for the winning of the war and to that end, every effort was put forth to keep the soldiers mind filled with elevating, refreshing thoughts. This, then, was the mission music was called upon to perform.

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The musical activities in the A. E. F. may be classified in the following way: the travelling entertainment companies, composed of civilians sent from the United States and performing on an organized circuit among the various regiments; the musical plays produced entirely within the military organizations; the impromptu concerts given in the huts of the Welfare organizations and the regimental bands and orchestra. Every musical activity presented to the soldiers can be classified under the foregoing captions.

Let us first examine the accomplishments of the traveling entertainment companies. As a rule, they were formed in the United States and sent intact to Europe, there to travel over definite routes performing wherever they found a military unit. This led to a congestion of entertainment activities near large bodies of troops and real scarcity where soldiers were widely scattered. Some of their talent was good but not all; a great number of our best entertainers were in the army and therefore not available for this service. However, considering the handicap that these organizations were compelled to submit to, they accomplished a splendid work and one that they may well be proud of.

The musical plays organized of talent in the army performed as fine a service as could be desired. Each division, consisting of nearly 30,000 men was combed for musical and theatrical talent to produce a musical comedy, often with play and music written by men within the division.

The play was usually good and the music was surprisingly clever considering the difficulties of answering reveille and other calls for duty leaving only a few minutes at a time for actual writing. The music in most cases was arranged for full orchestra and usually in good style. It was not at all exceptional to find several men in each regiment perfectly competent to arrange orchestra score and I believe that this speaks well for American ability in music. Let us guide this talent in the right pathway.

These musical comedies, that being their form, were played before every unit of the division with scenery and lighting constructed with the amazing ingenuity the American soldier had of securing anything he needed, no matter how impossible the difficulties seemed.

Besides this, each regiment boasted of either a vaudeville or minstrel show which included professional talent of no mean degree. I have in mind one regiment which produced a vaudeville show, every act of which had appeared with the same personnel at either the Majestic or the Palace Theatres of Chicago. The orchestra used consisted of only musicians who had actually played in professional theatre orchestras.

How does this concern itself with the morale of our troops? Simply this, for days after one of those 'snappy' shows the eyes were brigher, the faces more animated, the mental outlook more cheerful and happy and military approval was secured because of the quicker reaction to the duties of soldier life manifested at these times. I have seen a sullen, bored group of soldiers become a healthy, cheerful, if noisy, body of normal human beings through the medium of one of these performances. So we can conclude that these soldier made musical plays were a distinct asset in keeping a high morale in the army.

The recreational huts of the Welfare organizations furnished in most cases, the only available place of performance for musical activities. Bands, traveling organizations and musical show groups gave concerts in these huts. One side of their activities should be especially mentioned. A great number of these huts contained a piano, often a painfully decrepit sort of thing that probably had more strings broken than not, and it is certain that none were in tune. This is not at all the fault of the Welfare organization; no piano built could stand the punishment that these noble wrecks suffered. Any soldier, even though he played more with his feet and elbows than with his fingers, was a heaven sent blessing to these weary, lonely men gathered in a hut, often as not the only dry

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place afforded them in "sunny" France. Can anyone doubt that these pianos enabling the men to sing the songs of home, even if the songs were usually of a popular kind, were a means of maintaining a high morale when it seemed to be lowering to the breaking point.

Let us pass on to a consideration of the Military Bands and their part in "winning the war." First let us realize that the band was the only musical activity actually incorporated into our army. It consisted of enlisted men and one band was assigned to each regiment. Previous to the war, the band consisted of twenty-eight men who were considered as merely a detachment of the Headquarters Company of the various regiments and the result of this was two fold; the size of the band prevented any possibility of organizing a well balanced concert band, their only purpose was to provide "snappy" march music and such ceremonies as army regulations call for; and secondly the band and bandmen had no standing except as members of one company of the regiment.

These two things have prevented large numbers of musicians from enlisting in army bands; they felt that they could gain little or nothing in a musical way.

As I said before, General Pershing changed this condition for the better upon our entrance into the war. Our bands today call for 49 men and the bandmaster, a size allowing sufficient woodwind for proper balance in concert playing. The bandmaster is now a commissioned officer responsible only to the commanding officer of the regiment. This removes the band from the command of company commander and makes of it a regimental unit. The result is far reaching in the betterment of our bands.

The musical nature of different localities is nowhere more apparent than in our army bands. Material for forming bands is secured in the individual regiments. One regiment being rich in musical members will produce a fine band; another regiment not so fortunate will have a weak band. For instance, a regiment composed entirely of men from a large city will be well supplied with potential band material while the regiment composed of farmers will be decidedly deficient. One regiment I know well had over 75 first class bandmen; of course, 25 of these men were retained in companies to carry rifles. Another regiment comes to mind where 25 decidedly poor performers were all that could be found. This is one grave fault in our present system and can only be remedied by combining all bandmen in the army into one central body to be apportioned in the proper instrumentation to the various regiments.

The lack of standard requirements for bandmasters caused a great variance in the type of music performed by the bands. A few of our bands were excellent concert organizations, the 301st Infantry Band of Boston being exceptionally good. The greater number of our bands were very ordinary and some were simply impossible to listen to.

We may consider at this time the use of classical music and of the popular. Much more popular music was used naturally as our men would call for songs they knew and would not be satisfied until their favorites were played. It is a noteworthy thing to find, however, that the men soon tired of a band which gave them nothing but the popular "jazz" and in organization possessing a band playing really good things a healthy interest in this good music began to make itself manifest. I have seen a great deal of regimental pride built upon the fact that the band performed nothing but good music. The respect given bandmen by the soldiers was very evidently based on the type of music played. The jazz band commanded no respect while the concert band always secured a very definite respect for its members. This is an actual observation.

What part, then, does the band have in helping to hold up the morale? It had an extremely important place in that it was the one musical organization always present with the soldiers. At reveille, at retreat, in drilling and on the march, the band was always present bringing pleasure to the boys from sunrise

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to sunset and after giving concerts in the evenings and on Sundays, the times when the restless minds of our men were free of military thoughts and all too open to the poisons of loneliness and moodiness. We owe a great deal to our bands, I repeat, for their wonderful work of upholding the soldier's morale, ministering when no other agency was available.

Before closing, I believe we should mention the place filled by our soldier orchestras. The army regulations provide no place for such an organization yet we find that no regiment was without its orchestra, if only of four or five pieces. Various means of raising money within the regiment were found and music, even instruments in some cases were purchased and the regimental orchestra was in existence. These orchestras furnished the music for the divisional musical shows, regimental shows, dances and informal entertainments in barracks and recreational huts. They filled a place in the cheering of soldiers that no other organization could possibly fill and great honor is due these men who played night after night to entertain their fellow soldiers for no recompense except that of feeling that theirs was a worthy service.

From these things, then, we know that music was indeed an essential need of our military forces and a real factor in the maintenance of a high morale. All the musical organizations serving the American soldier, therefore, are deserving of recognition in their efforts to provide a clean, elevating entertainment that could be enjoyed by all the men of the A. E. F. May we work in the future to make certain that that recognition so liberally bestowed upon music in the late war is not to be lost through the failure of those to whom the progress of music in the schools and communities is entrusted. May music at this time do its share in the raising of the nation's morale such that we will make our way safely through the troubled waters now about us and reach the "Port of Happiness and Prosperity" for all true Americans.

SOME ENGLISH OPINIONS

Reprinted from the Musical Herald, London.

The signs of development in England musically were indicated last month in an interview with Dr. Coward in the *Eastern Morning News*. They are found in abundance on all hands, in every phase of the musical art: creative, executive, interpretative. The British artist is being given a chance through the foreigner, chiefly the German, being kept out. Our pianists before the war were being kept down through the fuss made of foreigners. Our English singers sing with true intonation and with artistic grace as well as dramatic fervour. Nowhere can any band be found to touch the point of excellence reached by our Guards' bands. The English orchestral player is the finest going. No country can boast such splendid choral singing as the British people can. It would be a good investment if the English Government sent a chorus from this country abroad to dispel the idea, fostered by Germany, that as a musical nation we do not count. Quite a host of brilliant young writers are bent on proving that Britain can create good music. Half a dozen great conductors in London alone would be placed before Richter if he were to re-appear. All that is wanted is a little patriotism.

Chorus-singing is a subject on which Dr. Walford Davies has authority to speak. In the *Daily Telegraph* he says that during the war our possibilities were found to be splendid, our present average attainment is primitive and the supply of apt songs is meagre and scattered. He speaks of the sheer joy and the natural value of spontaneous chorus-singing. Some school chorus-singing has not the warmth or intensity of an old farthing dip. We have no tradition. A singing



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England is no impossible dream. As to chorus words, we prefer not to "gas about" men's inmost energies and loves. We sing rhythmic jingles by the mile; we are equal to all songs of playful sentiment, equal to playful satire, fantastic wit and nonsense; and we are also strangely equal to songs about deep love of home, about the love of a girl, or about love of a school. Oh, for a plentiful supply of songs true to our time and our thoughts, frank, blunt as you like, fit for a man to enjoy, and for his own mother to hear. Begin in the schools. Even ballad concerts might become human if the audience dared to sing a chorus or two while they wait.

An experience which might almost be called a shock came to Dr. H. P. Allen when he entered the Royal College of Music and heard a gramophone in full blast. He learnt with great pleasure from Mr. Percy Scholes that this instrument and a pianola were serving an admirable purpose by playing some of the music to the Summer Course students, who were going to hear the same music later at a Promenade Concert. Dr. Allen adds that "these questions of hearing music and the making of opportunities to hear music, together with the training of those faculties upon which the proper hearing of music depends, lie at the root of all sound musical training and education. And first of all comes the training of the ear, trained in music, exactly as in language, to hear, not notes, but phrases; not intervals, but chords; not bars, but rhythms; not dynamics, but expression. This training must be done on a musical basis in just the same way as a child is taught to read and write, by means of phrases and sentences which mean something definite to them. No aural training is of use except it be really musical and definitely structural. People can never be taught to enjoy the beauties of shape and design if they are kept entirely to the contemplation of bricks."

We call special attention to Prof. Allen's plea, on the importance of training the ear. In the same address he made another appeal, and, coming with such authority, it should help to remove a common misunderstanding. "Some people," he said, "think that choral-class singing is bad for the voice. That need never be true. It enables them to carry out in company what they have to do individually; it opens their eyes to a vastly wider field of music, and is one of the most stimulating employments imaginable." We can confirm this view with an experience of nearly fifty years of choral singing. Undoubtedly cases are known of injudicious use of the voice in choirs, as there are in solo practice, but on the whole the choralist makes less demand on the vocal organs than solo-singing does. Correct use of the voice braces up the whole system. Apart from pleasure derived from the music sung, the choralist should go away from a rehearsal with the same exhilaration of mind and body that an athlete feels after an evening at the gymnasium.

With a singing Lord Mayor and a musical Premier, we may count upon other men in high places wooing the Cinderella of the Arts. Sir Edward Cooper, Lord Mayor-elect of London, enjoys singing in the Madrigal Society even now, at the age of seventy, and sang for over twenty years as a deputy in the choir of St. Paul's Cathedral. He is chairman of the Royal Academy of Music, vice-president of the Royal College of Organists, and Master-elect of the Musicians' Company. As to the Premier, he takes the tenor part in the singing in the Welsh church which he attends. He reads the Tonic Solfa notation readily, and that he appreciates opera is evident from the way that he hums the tunes on returning home after a performance. He expresses great fondness for the older Welsh hymn-tunes, and his intimate knowledge of them was evident in his speeches at recent eisteddfodau. Probably, however, he has little to do with the "Anarchist conspirators" who are at the moment invading the sanctity of the Welsh "national."

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